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MARCH 16-22 MARS 1995
VOL 84, NO 69

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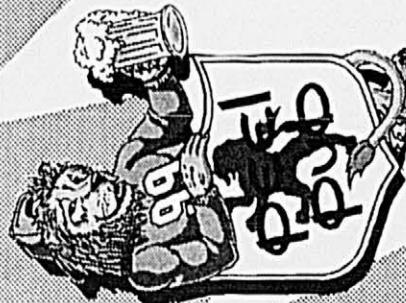
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Welfare's catch-22

Single moms forced to choose between self-improvement and welfare support

by Dominique Nouvet

Nicole Larocque is a single parent being penalized by the Quebec government for furthering her post-secondary education while on welfare.

In 1992, Nicole Larocque had already completed her Bachelor of Social Work degree and was receiving welfare. She decided she could increase her chances of finding work if she completed

tions. Perhaps the government would have informed her of the rule if her agent had recorded her study plans in her welfare file. Unfortunately he forgot to do so.

Two years later, during the course of another phone call with the welfare department, Larocque mentioned that she had almost completed her Master's: "They told me: 'We don't

Blackburn. "She told me: we have studied your file. We are now proceeding to negotiations" said Larocque. "Then they met us, me and my lawyer, and they said 'we can lower the amount to \$8 000. We said no, that we had no business paying that."

The next step for Larocque is another appeal, this time to the Commission for Social Affairs. For the time being, a sum of \$112 is being deducted from her monthly cheque of \$800, making the financial situation for herself and her son even more difficult.

Larocque is frustrated with the situation: "If they had told me that the law was two courses per term, I would have done it. It wouldn't have changed anything in my life, I would have finished four months later."

It is difficult to understand why the two course maximum even exists. True, welfare recipients should remain free for employment. Yet, during four months of her studies Larocque

completed a contract with the Centre Local des Services Communautaires, proving that she could hold a job while in university.

A single mother on welfare at McGill confirmed Larocque's problems. Marie [not her real name] is also trying to complete her education. Another law requires students to take a minimum of three courses in order to qualify for a daycare subsidy. "It's a catch 22," she said.

Like Larocque, Marie is critical of the welfare program: "In general, the way the system has been designed, it's very impersonal, it's very intimidating... [The welfare agents] themselves discriminate, because they have all of the stereotypes about people on welfare."

Not everyone is sympathetic to the difficulties encountered by Larocque and Marie. After all, why should people on welfare be able to spend their time in university, or even receive funding to do so from the government?

Marie had no difficulty responding to my question: "The stats show that welfare is intergenerational... It's linked to poverty and it's linked to a lack of education... There's a welfare culture. It's created by the way the system is run."

There is clearly a need to break the welfare cycle: "Everyone wants to get off it," said Marie. "Education is one way to go about it, but not with the system they have, and not with all the rules they never tell you about."

Larocque is equally frustrated by the fact that she is being penalized for using her time productively: "It's certain that if you do your Master's as a mother, it's to move past your B.A. and get a job. I was studying to get out of my situation."

As Marie wryly pointed out, the welfare system is fueling its own problems by discouraging people from escaping the welfare trap. Both Marie's criticisms and Larocque's \$16 000 welfare debt are the product of a seriously incoherent system.

"It's certain that if you do your Master's as a mother, it's to move past your B.A. and get a job. I was studying to get out of my situation."

— NICOLE LAROCQUE, SINGLE MOTHER AND STUDENT

her Masters Degree. She notified the welfare department of her intentions. Her welfare agent—the person responsible for her file— informed her that this was acceptable.

"He just said: 'Don't forget, you have to study part-time, you have to be available for work.' I said sure, no problem... He didn't tell me that part-time meant only two courses." Larocque said her welfare agent "changes every two to three months".

Larocque began her degree with the help of a loan from a friend. But by taking three courses, the university definition of "part-time," she was unknowingly breaking welfare regula-

have that [on file], we didn't know that." It was only then that Larocque learned that she was only allowed to take two courses per term.

On August 31, 1994, Larocque received notice that she was expected to repay the \$16 000 in welfare cheques which she had received during her two years of studies. She appealed the decision and lost. Although the fault of the agent who failed to complete her file was acknowledged, Larocque was told that ignorance of the law is no excuse.

Following the media attention her case received, Larocque was contacted by the Minister of Revenue Security, Jeanne

"In general, the way the system has been designed, it's very impersonal, it's very intimidating... [The welfare agents] themselves discriminate, because they have all of the stereotypes about people on welfare."

— MARIE, SINGLE MOTHER AND MCGILL STUDENT

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LETTERS

To THE DAILY,
I was very flattered to read in Monday's edition that you felt that I had laid the ground work for a racial harassment policy. I felt though, that the hard work and long hours should not be credited to me but rather to those individuals who came together and presented in front of the Race Relations committee: Meredith Caplan, Nick Carson, Soraya Hassanali, Astrid Jacques and Konrad Ng. I hope this clarification will allow us to give credit where credit is due.

THANK YOU
JEN SMALL
VP UNIVERSITY AFFAIRS

understand much of it, however, because I have never seen any definition of the middle class or any other class, for that matter. Who are the middle class? Does having a job make one middle class? What about people who have three or four jobs? Does not being Conrad Black make one a member of the middle class? Or is it enough just not being Black? Is the middle class a state of mind? Or is it purely a question of income?

If the middle class is defined by income, what is the range of middle class incomes? If the combined income of a household in which both parents and two adult children work full-time and two school-age children work part-time equals the income of the sole breadwinner in the middle class household that lives next door, are both households middle class?

What percentage of our population is middle-class? What per-

centage of the national wealth do they own? What percentage of the national income do they receive? Is the percentage paid by the middle class of the total income tax collected in Canada equal to their share of the total national income? Do corporate profits belong to the middle class, or are they distributed evenly among the population?

For that matter, what percentage of the population is not middle-class? The business press and the Taxpayers' Federation tell us that the slogan "tax the rich" is merely code for "tax the middle class" - so presumably there are no rich people. If that's true, does it mean that there are no poor people either? Or does it mean that "the middle class" is actually the upper class?

SINCERELY,
MARK MARSHALL

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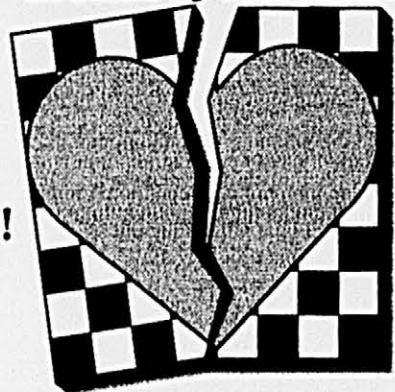


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Portuguese say 'Yes' to Québec, 'No' to separation

by alex carrasco

In spite of efforts by the Parizeau government to attract allophone voters to the cause of sovereignty, the Portuguese community of Québec will be voting en masse in favour of federalism in the next referendum, say prominent members of the community.

"Those who vote 'Yes', we'll be able to count them on the fingers of one hand," says Raul Mesquita, an executive member

anglophone vote against sovereignty is somehow a racist vote, as recently suggested by Pierre Bourgault.

"I have been here for twenty years, others for forty," says Aguiar. "If we like this country, they years we've been here should not count... The Portuguese community has respect for all of the Québec community, but it is clearly opposed to M. Bourgault's declarations. It's not very pleasant to hear things like that."

"If I'm still a member of the PQ, it's almost in honour of René Lévesque. I knew him and I appreciated his democratic spirit and his open mind. He was not a fanatic. Parizeau, on the contrary, is a fanatic."

— RAUL MESQUITA, TORY ACTIVIST

of the Outremont Progressive Conservative Riding Association.

Mesquita, a member of the Parti Québécois (PQ) who campaigned for the 'Yes' side in the 1980 referendum, said he is "écoeuré" (disgusted) with the present referendum strategy and has no confidence in the leaders of the sovereigntist camp.

"If I'm still a member of the PQ, it's almost in honour of René Lévesque. I knew him and I appreciated his democratic spirit and his open mind. He was not a fanatic. Parizeau, on the contrary, is a fanatic," said Mesquita.

REJECTING NATIONALIST INTOLERANCE

Norberto Aguiar, editor-in-chief of the weekly *A Voz de Portugal*, said that the community has adapted very quickly to the realities of life in Québec and has made French its second language. He added that the community believes French must not be allowed to disappear in Québec. That is why Aguiar is disappointed when he hears some sovereigntists say that new Québécois should leave it to the *Québécois de souche* ('old-stock' Québécois) to decide on the future of Québec, or that a massive allophone and

Addressing the possibility of intolerance in an independent Québec, Emanuel Linhares, president of the Alliance des professionnels et entrepreneurs portugais du Québec, says: "They can't afford that. By the year 2010, the majority of kids in Québec will be mainly immigrants."

Manuel Carvalho, president of the Cercle Socialiste Antero Quentaro, a local cell of the Portuguese Communist Party, thinks that xenophobic politicians do not reflect the views of most sovereigntists. While he believes that up to 95 per cent of the Portuguese community may cast a 'No' vote, he does not think members of the community will leave Québec in the event of separation.

"The Portuguese here are perhaps better off than in the rest of Canada, because there are affinities with the religion and with the language," said Carvalho.

Linhares says that his organisation will support the 'No' side during the referendum campaign. He also confirmed that the Portuguese community is not as politically organised as other major ethnic groups, due to its comparatively recent presence in Canada.

ONE COMMUNITY, TWO GROUPS

Mesquita, on the other hand, attributed the lack of coordinated action to the incomplete integration between the Azorean group and the mainland group.

The 65 000-strong Portuguese community is the fourth largest cultural community in Québec. There were two waves of immigration. The first came from the mid-Atlantic Azores Islands in the 1950s, as Azoreans suffering from economic hard times came to Canada in search of employment opportunities. The second wave came after 1975 during Portugal's colonial withdrawal. Former colonials returned to Portugal and then moved on when they found no economic opportunities. As a result, there are two distinct groups within the Portuguese community. The Azorean component makes up the majority.

Recent efforts to regroup the Portuguese community across Canada under one umbrella organisation culminated in the formation last year of the Luso-Canadian Congress, which will be holding its annual meeting in Montréal in May.

Whatever the outcome of the referendum, Mesquita believes that minority groups "should not be closed in, they should be more open to the language, to the history of Québec." He thinks the Portuguese community is strong enough to integrate itself into Québec society without losing its identity.

Although Mesquita fears that the Québec government might pursue a policy of assimilation of ethnic minorities after a possible secession, he thinks that in the long term a policy of integration would prevail.

Aguiar, who takes his two daughters to one of the three Montréal-area Portuguese schools every Saturday morning, is concerned that the PQ would not be committed to multiculturalism in an independent Québec. However, he views the prospect of separation philosophically:

"If Canada stays united, we will continue living the same way; there will always be those who are content and those who are discontent. If Québec becomes independent, the times will be difficult at first, but in the long run, Québec will pull through."

Part of a continuing series on Québec minorities and sovereignty. See also pages 7 and 12.



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**CATE FRIESEN PLAYS THE YELLOW DOOR, 3625 AYLMER,
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by Peter Graefe
Before the Ani Difranco show earlier this month, someone exclaimed, "I hear that [opening act] Veda Hille is a Canadian Ani Difranco."

One might be tempted to apply the same label to singer-songwriter Cate Friesen. Just as in the case of Hille, however, the comparison obscures more than it reveals. Friesen is no Platinum Blonde to Difranco's Duran Duran. She is a first rate and innovative performer in her own right.

Friesen's music defies pigeon-holing. While she grounds her work in a Prairie folk tradition, her songs also are influenced by klezmer, jazz and country. What is consistent throughout is an articulate, lyrical voice reading rural and small-town events with a woman's eyes.

Although Friesen grew up on a farm outside of Altona, Manitoba, she did not start performing her own songs until she moved to Toronto eight years ago. This move has allowed Friesen to mesh her Prairie roots with the influences of urban cultural life and provides a unique perspective for her rural and small-town stories. This unique perspective is evident in her celebration of the rural sense of shared community in "Waltzing" and her harrowing look at small-town conservatism and back-alley abortions in "Tina".

Friesen is currently working on a third recording to build on the overwhelming critical success of 1993's

Tightrope Waltz. Released on her own wide-eyed music label. The album prompted *National Chart* magazine to note that "Cate Friesen is 'sowing different seeds' and adding to [Canada's] canon of literary musicians who chronicle the human condition with a northern sensibility."

Thanks in part to the production of John Switzer, who is known for his work with Jane Siberry and the Angstones, *Tightrope Waltz* employs a colourful musical palate to highlight Friesen's mellifluous voice. Yet, it is evident that the album's songs are strong enough to have stood on their own even without Switzer's hand. The strength of the writing is evident in the witty "Passing" about able women circumventing the social conventions of their times and in the poignant migratory lament of "Think of Me."

"Grandma's song" is the highlight of the album. Here Friesen thanks her mother and grandmother, who, despite having had to bury their dreams due to social convention, have given her "strength to carry on in the choices that I make, choices they never had the chance to take."

Far from being the Canadian replica of a U.S. brand name, Friesen cuts a distinctive swath as an original and feminist storyteller of great wit and compassion.

...on

How to spend \$100 000 in a hurry

Yeghoyan's proposal for extra money in Student Services budget

By Jacqueline Reis

Never one to let money go unspent, Student Society President Sevag Yeghoyan has created a proposal for the extra \$110 000 he found in the Student Services budget last week.

Yeghoyan recently uncovered a 1982 referendum which allocated money from an "exceptional assessment" to pay for the building and maintenance of McGill's new athletic facilities. This discovery led Yeghoyan to table the proposed Student Services budget at Senate last week because of additional allocations for the facilities' maintenance within the budget.

Under Yeghoyan's proposal, \$40 000 of the \$110 000 would stay in students' pockets through a re-

duction in the proposed fee increase from nine dollars per semester to eight dollars. A further \$20 000 would go toward the Student Services Reserve Fund, and the remaining \$50 000 would be used either as a down payment on a new Student Services building or for construction of the athletics facilities.

In a memo Yeghoyan will distribute to Students' Society councillors tonight, the president stated "personally I would like to see this money go to the athletics complex so that we can get this damn building done with." Strange talk from a man who spent much of last week discrediting the Student Services budget as a source of funding for the complex.

"This way it's you spending your

money instead of their spending your own money for you," said Yeghoyan. He added that under his plan the money would go towards construction of facilities and not to maintenance as the budget had originally dictated.

Yeghoyan admitted that student input on his proposal has not been what it could be. Time was one constraint: the budget was tabled at Senate last Wednesday and a new plan is expected by the next Senate meeting on March 22. Yeghoyan has yet to reach some student senators and student members of the Coordinating Committee on Student Services.

The second constraint has to do with the Students' Society's relationship with outgoing Dean of Students Irwin Gopnik. Yeghoyan

said that relationship had "slightly soured".

"A lot of the student leaders are not keen about donating money to the Dean and Students Society. 'We're not being given the proper amount of respect,' they say," explained Yeghoyan.

"Our first priority is to be responsible and accountable to our constituents, but at the same time we must deal with the political difficulties as well," he added.

Yeghoyan will take his proposal to Senate next week. PGSS President George Lozano said he had been contacted about Yeghoyan's proposal but would not comment on it.

Dean Gopnik could not be reached for comment.



OASIS: MOPTOPS WITHOUT A BACKBEAT.

Oasis in stasis at Club Soda

Latest British invaders fall flat

by Tim Gilbert

They have the background: English, working-class, and white. They have the look: skinny, pale, shag haircuts. They even have the songs — catchy melodies, moody guitar ballads, and rousing teen anthems. Could be the next Beatles, right?

This is what Manchester quintet, Oasis, would have us believe. And after the release of their impressive debut, *Definitely Maybe*, it appears that everyone is inclined to agree. So naturally, when they played Club Soda last Sunday night, expectations were high. After all, the press release had warned us, "Get ready for the new British invasion!"

But when you push aside the floppy fringe, you find a miserable band that obviously lis-

tens to their own hype. It's not even like they had a hard act to follow. The opening band, Velvet Crush, were very adolescent, very Soul Asylum. They played too long and their songs were forgettable.

Fast-forward to the Fab Five. After hearing rumours that they were great live, I was really prepared to enjoy the show, so much so that I was willing to overlook a rather unenthusiastic rendition of their first song, "Rock 'n' Roll Star", in hopes that things would pick up.

It didn't happen. The band just stood still and stared into space for the entire set. Lead singer, Liam Gallagher, made no attempt to disguise the fact that he didn't want to be there; in fact, he seemed more interested in watching his brother play guitar than in establishing

any sort of rapport with the audience. Whatever happened to charisma, excitement, and facial expression?

Perhaps the lack of enthusiasm had something to do with the venue. While Club Soda is great for an intimate show, it tends not to hold big bands (or egos, for that matter). This did not stop them, however, from playing big — the sound was deafening. Their guitar, which is normally one of the band's strongest points, was so overpowering that it was impossible to decipher the lyrics.

All that remained was Liam's distinctive whine, which, when accompanied by that face, is a lot less charming than on CD. Equally unpleasant was their closing song, an oh-so-predictable Beatles cover.

"I am the walrus", indeed.

Italian-Canadians and the

by Antonella Di Lena

Faced with the possibility of Québec separation, members of the province's large Italian community have consistently expressed their preference for living in a united Canada. They say Québec has already demonstrated its distinct character in this country, and does not need to become a sovereign state.

Saverio Mirarchi is a school administrator and president of "Calabresi nel Mondo", one of many Italian regional associations of Montréal. He said the concerns of the Italian community, with regards to the outcome of the sovereignty referendum, are not any different from those of other communities living in Québec.

Until now, he said he has not read or heard "about any serious study which has concluded that separation will be beneficial to any of the communities living in Québec."

He said, however, that "the Italians feel comfortable here in Québec...especially Montréal, it has that European flavour."

Having lived in Québec for 36 years, Mirarchi said he has adapted relatively well to Québec society. He added that the majority of Italians, who immigrated to Canada in the 50's and 60's, have been able to adjust to the French culture.

"In general people are satisfied with what they have here. I am not saying that people should be complacent. You always try to improve a system, and I see that within the federal set-up

there is a possibility of improving it."

Their Canada includes Québec

Mirarchi said he is not too worried about Québec leaving the Canadian federation because he doesn't think the "Yes" side will win the referendum. "Maybe it's because we are confident, at least I am confident, that Québec will not separate," he said.

He recognized that, given the political instability in this province, people will inevitably talk with their family and friends about the possible ramifications of the political and economic situation, but "we went through this before," he said.

In the last Québec sovereignty referendum, most members of the Italian community voted against separation.

Rinaldo Giordano, morning show host on CFMB Radio 1410, Montréal's multilingual radio station, agreed with Mirarchi. He remarked, "people think that everybody talks about separation, this is not true."

Giordano said he believes the notion of a separate Québec is "just the personal idea of a few people trying to manipulate others and not taking care of the possible consequences."

He has been living in Québec for fourteen years and feels that

Leaders acknowledge distinct character of province, but reject sovereignty

there is no doubt "Québec should improve its position in the Canadian association and look carefully in that direction."

If there really existed a need for separation, Québec would already be a nation. "You become a nation out of necessity and not because somebody decided," Giordano said.

Giordano continued, "I speak French like Italian, sometimes I don't even realize that I'm speaking French." He mentioned that his cultural identity does not suffer from this linguistic integration and he will not lose his background because of it.

If Québec does separate, Giordano "will surely want to help out the process and limit the damage" but he will probably not be as happy as he is today.

It won't change my culture

future of Québec

Nicola Pierni, the president of the National Congress of Italian Canadians (NCIC), responded to the hypothetical question of what the reaction of the Italian community should be if the referendum results in a majority YES vote.

"The Italian community in Québec would make their rights heard in the new democratically constituted reality. They would not pack their bags and leave because they are not cowards," Pierni said.

Mirarchi agreed, "There is a possibility that some people might move away from the province, but I do not see a mass exodus in the Italian community."

Pierni added that immigration has taught Italians to confront sacrifices. He is convinced that the Italian community will make itself heard even if Québec becomes an independent country.

Whether Québec separates from Canada or not, "I will remain Canadian, of Italian origin," Giordano said.

"Who's going to change my culture? Who's going to change what I put on my table? Just because Québec will separate, I'm not going to stop eating spaghetti or pizza. Forget it!" Giordano added with a smile.

95% said NO

Québec's Italian community is one of the largest ethnic groups in the province. It is being represented by the NCIC in the Montréal regional sover-

ignty commissions.

The NCIC has formed a coalition with the Canadian Jewish Congress (Québec) and the Hellenic Congress of Québec in the commissions.

In an interview with "il Cittadino Canadese" (an Italian language weekly newspaper published in Québec), Pierni mentioned that the three congresses have been collaborating for four years.

Pierni explained that the three communities often work together due to their shared interests and concerns. Together, they represent 6% of the Québec population, or about 400,000 people. This gives them more weight in negotiations.

Pierni claimed that the coalition recognizes Québec's unique place compared to other Canadian provinces. He added that Canadians of Italian origin not only acknowledge the French situation in Québec, but put their acceptance into practice.

In the last twenty years, about 90-95% of Italian-Canadians have become bilingual, or even trilingual, to the point where they have been made examples of integration by the provincial government.

Nevertheless, various surveys have demonstrated that 95% of voters from the three communities (Italian, Jewish and Greek) have supported the federalist option in past elections.

Wild Seed

As the title of her debut album *Wild Seed*, *Wild Flower* suggests, Dionne Farris is different. Many would label both her and her first album since she left Arrested Development, eclectic. But to Farris all the elements of the album: R&B, blues, and Rock and Roll, form a complex whole. The album defies the dominant stereotypes and transcends the boundaries of what are supposed to be "black and white" music, blending them together in a way that, though likely surprising to many if not most of its listeners, is true to the history and roots of African-American music.

In a brief meeting with Farris just hours before her concert the *Daily* discussed the album with her and talked to her about herself, what she put into the album, and what she expects people to get out of it.

Daily: Where were you born and who were some of the early influences on your life?

Farris: I'm actually from New Jersey, born and raised in New Jersey. I moved to Atlanta about four years ago. I listened to a lot of older music. I remember every Sunday, we used to get all the Philadelphia stations so we used to get the Philly sound, Motown sound, all that kind of stuff, all the doo whop, all the 50s and 60s stuff, with all the girl groups and the guy groups. I remember being very young and would listen every Sunday and at first I was like "Oh God I don't want to listen to this stuff that's my mom's music"

But sure all those influences definitely crept into me somehow because I found myself listening to the music that I remember my mom listened to, Gladys Knight, Harold Melvin and the Blue Notes, and then as I got older of course my influences started to go outside the home with my friends and stuff like that. A lot of music was going on in the house all the time.

Because we have these ideas of what black music is supposed to be people ask questions like, what's this thing with guitar? Why is the guitar so prominent in your music, and why are you playing this kind of rock and roll music? More or less some people are saying that your music is "white music". What are your reactions to statements like that? It seems to say something about what people know (or don't know) about black music.

I think for one it definitely does kind of give a note to what people don't know about, like the history of black music because rock and roll music, the pop experience, and anything else has been borne out of black music, out of rhythm and blues, out of young white kids wanting to do like James Brown, Fats Domino, and Chuck Berry. So it was borne out of that experience and they bore that music out of gospel, blues and delta blues.

So pop music is black experience reissued in a sense. So for people who say my music is not black and I'm trying to be white, well I can't be white and I don't like the fact that black music is the only music that is described by people's color. My music is definitely black because I'm black.

So to say that I'm trying to be white and trying to do this and I'm trying to do that, no I'm not and the reason

that I have a lot of guitar is because I like guitar because I think the guitar is another voice and I think that for people that say, well it's too much guitar, well what's wrong with the guitar in black music, what's wrong with that?

When this album was being produced were you conscious of the fact that you were doing or attempting to do something different by having the guitar, by having some music on the album that sounds like rhythm and blues and a number of other influences in your music? Was there a conscious effort to do what you did or was it something that came out of you because those are an integral part of you and the music that has influenced you?

When I was initially talking about this to people, way before I even structured it, I would tell people in the industry, friends of mine, I want to do all these different kinds of music because this is what I like. I like elements of all this stuff and want to incorporate it. And they would say "you can't do that because it is going to be different for people to market. You're a black woman, you need to just go ahead and stick with the R&B thing."

And I said for me what you're calling R&B now is not Rhythm and Blues is something else. I don't know what it is but it is not reminiscent of classic Rhythm and Blues. It doesn't have any elements of Al Green, Roberta Flack, it doesn't have those kinds of things for me and I don't want to go there so I'm gonna go [to] what I remember and I'm not going back to the past. For me it was never planning to "well just because I'm black I need to do R&B." You know that's crazy.

George Michael got a Grammy for an R&B song so what is rock really? And who's to say who can play it and who can't? I don't even know the definition of rock.

In addition to having varied music on the new album. You have what some would call ballads or love songs, the type of songs that some would consider social, political, or cultural. Which of these is to you more prominent or are they all equally important, and when you put this album together, were there statements that you consciously wanted to make?

Well there weren't necessarily specific statements that I wanted to make. Basically what I did, I listened to the radio and I listened to what people were talking about and to me they were not talking about much at all and I said whatever I'm gonna talk about it would have some kind of topic of conversation. That was it. I said it's not going to be frivolous, it's not gonna be just because I'm trying to rhyme something. I wanted to have something to say.

I felt Stevie Wonder always has something to say, he always provokes some kind of thought in people. And that's what I wanted to do with this music, with what I was saying. Everything does not have to be always positive and everybody is not going to be positive all the time. We need to have a good time and we need to have balance.

For me on the radio what was happening there was no balance. It was just all bullshit, chaos, and just some old craziness. And I said I'm not going to go there. I wanna have fun, I wanna act silly, I want to be who I am. That's basically what it is.

But having said that, on the album there are certain songs that stand out and seem to be part of a wave which includes N'dege Ocello, and Jol. One of these songs would be Reality the other Don't Touch Me. Those songs seem to be directed or coming out of some-

WILD FLOWER

AN INTERVIEW WITH DIONNE FARRIS



by Dave
Austin

DAILY PHOTO BY RON CASSSEUS

thing in particular. What was the impetus for those songs in particular?

David [she referring to David Harris who wrote several songs and music for the album] and I actually wrote Don't Ever Touch Me together. He had a verse done and he was talking about something different. I was listening to the lyrics and I said "hmm...that's interesting". And when Don't Ever Touch Me Came I said I wanna write this over, I have something else that I want to talk about. I really don't know where the story came from but it was so striking to me when I heard those words.

It was very striking to me that that's what I heard and the song came out the way it is. I went from third person to first person. I don't know why and I don't know how. Nothing like that [sexual assault] has ever happened to me in my life. Unfortunately enough it's just something that happens and the story just came out the way it was. That was one of the songs that I didn't have to edit.

And with Reality I was sitting home one day and I just started wondering, I think we all do this, what is this? I remember one time a friend of mine and myself said something

about an onion and we kind of walked away and we kept saying onion, onion, onion. It almost lost its meaning for a second and we were like "who named it an onion? What is an onion?" It was basically, how did these things get all their names? The underlining statement is all it is is conditioning. We've been conditioned to know that this is a lamp, this is a microphone. That's basically it. What I was trying to say is that we can definitely recondition ourselves to think other ways.

There is another song on the album, Human, and it seems to me that when you tie some of these songs together the album seems to be about transcending barriers. We seem to be stuck in frameworks of what is black music and what is Rock and Roll etc.. From what you're saying a lot of the album seems to have been done subconsciously.

I think, when I actually sat down and wrote this, I was in a mind-set of determination. I had been coerced and convinced "don't do this, trust me, it's not going to work". It was never a thing I said "I'm gonna show you."

I was just so sick of all the things people had been telling me and I was like I'm going to do this my way or I'm not going to do it. It didn't really matter if I got a record deal as long as I could put these songs together.

The song Human seems to be in direct reaction to the kind of pigeon-holing that black people are often victims of.

With that song what happened was that I was actually writing another song and a documentary of Malcolm X was on the television in the other room and heard him

BIG BROTHER COMES TO BRITAIN

Criminal Justice Bill means business

BY HUGH HOLMES

In late 1993, the Conservative-led British government introduced the Criminal Justice and Public Order Bill. It received little press attention in the U.K. and even less abroad.

On November 3, 1994, the Criminal Justice and Public Order Act (CJA) became law, again with virtually no press coverage.

What makes this case even more remarkable is the nature of the Act. The CJA is more of an attempt at social control than a means to reduce crime. Ravers, Romanies, squatters and others whose lifestyles the government does not favour have been targeted.

What the CJA effectively does is criminalize a large number of offences that were, until now, only civil offences. Travellers, gypsies, hunt saboteurs (sabs), protestors, ravers and squatters are all affected specifically by the act. The potential exists for the vast majority of the British population to feel its effects.

At present, Romanies and other groups who practice a nomadic way of life are marginalised. When taken together, a number of clauses in the CJA effectively criminalizes their lifestyles.

And your address, sir?

In the 1968 Caravan Sites Act, communities were obliged to provide legitimate, authorized sites for camping. These were supposed to be used by Romanies, travellers and others who needed them.

It was assumed that, given a provision for appropriate sites, there would be no need for illegal encampments. However, many local authorities failed to comply with the 1968 Act and the statutes were never enforced.

Clause 75 of the CJA essentially removes the obligation of the 1968 Act. Since the vast majority of problems with Romanies arises from illegal camping, one would think that the best solution to the problem would be to provide more sites, not less.

Another problem that the CJA attempts to address is squatting. Since the late 1960's youth have been taking over abandoned inner city property and turning it into housing

music. It's my voice, it's my take on the world, it's what I hear, it's what I feel. It's my own little special voice that hopefully people get to hear and hopefully it will do some good for somebody and it will inspire somebody to do this [sing] or something else with their lives. But that's what it is, it's my art, it's me being an artist, and that's all that it is.

FRANKIE SAYS DAILY ELECTIONS

Relax. Your all new McGill Daily editorial board will be finalised this afternoon. All staff members are invited to show up at Shatner B-03, 17h, to vote. For aspiring editors, there's still time to run. The following positions are open:

Co-ordinating editor
Co-ordinating news editor
News Editors (2)
Science editor
Layout & design co-ordinators (2)

Photo Editor(s)
Culture Editors (2)
Office Manager
National affairs editor
Features editor
Sports editor

and community centres etc and this is what the term squatting refers to, although tenants who have not paid rent for at least three months are also considered squatters.

Clause 71 of the CJA makes it a criminal offence to not leave the premises within 24 hours after the landlord has secured a court eviction order. However, it does not require that the tenant be informed about the hearing to obtain the court order, or even that one has been procured. With the

definition, clearly aimed at techno and rave music, has been used in the arrest of half a dozen rave collectives or promoters since the Act became law. In 1994, the Desert Storm collective was charged with the "reckless and culpable promotion of a rave".

A new form of strike-breaking

One of the largest sections of the Act deals with public protest. New criminal offences, such as aggravated trespassing and trespassory assembly, have been created to curtail such activities. There are no restrictions on what these offences may be applied to. It could easily pertain to trade union picket lines, direct environmental action, or peaceful gatherings to protest hospital closures. Unfortunately, this seems to hinder the right to protest as a check on government actions.

Clause 76 makes it criminal to possess any article "which could be used for a purpose connected with ... acts of terrorism". **Something as simple as a pair of rubber kitchen gloves fall into this category.**

present wording of the Act, an unscrupulous landlord could gain a court order evicting a tenant without their knowledge, leaving he/she with only 24 hours in which to leave and find new dwellings, or risk criminal actions.

No repetitive beats?

Outdoor festivals and raves are targeted in another large section of the CJA. Raves have been a part of British culture for at least the past ten years. As they became more and more accepted, tensions between authorities and ravers were minimized through better organization and licensing.

Unfortunately, the CJA threatens to undo all of that. Several clauses give the police powers to seize equipment, disperse individuals and even to stop people up to five miles away from the event site whom they "reasonably believe" to be proceeding to such an event. In other words, you can be detained by police simply because of the clothes you are wearing or the car you are driving.

Although the CJA does not mention raves specifically, it deals with them by targeting "rave music". Clause 58 defines music to include "sounds...characterized by the emission of a succession of repetitive beats". This

The only provision provided to guide its implementation is that the assembly must be a "disruption to the life of the community". However, protests are disruptive by their nature; a protest that nobody notices would not do much good. Furthermore, one can be removed from private land as long as something illegal is occurring there. Consequently, environmentalists protesting illegal water effluents (a civil offence) could be charged under the CJA.

Upon reading the CJA, several themes continually appear. One of the most frightening is the negation of the notion "presumed innocent until proven guilty." Often, to successfully try a case the prosecution need only have "reasonable suspicion" that acts of terrorism, mayhem or destruction were intended. It is then up to the defendant to prove him/herself innocent, which in many cases is nearly impossible.

For instance, clause 76 makes it a criminal offence to possess any article "which could be used for a purpose connected with ... acts of terrorism". Something as simple as a pair of rubber kitchen gloves fall into this category, and it is the responsibility of the accused to prove that they were intended for another purpose.

What stands out most about those targeted by the Bill, is that all the groups have one thing in common: they are different. It would seem that the way has been paved for the suppression of anyone or any viewpoint that was not in line with that of the government.

This law is too open-ended to be applied efficiently. The government claims that the police would use these powers at their discretion. However, leaving justice to the discretion of the police cannot be good law, especially in matters concerning individuals already prejudiced or marginalized by society.

The CJA covers much more than this. For a full synopsis of the contents and implications of the CJA, contact <http://www.bath.ac.uk/~bs2aj/CJA/Act.html> on the World Wide Web.

Where sport meets art

McGill synchro team goes beyond the plastic smiles



DAILY PHOTO BY ROSEANNE DUBIE

HEAD OVER HEELS

by Tanya Handa

There exists a shared sense of awe when we watch the human body taunt its limitations. Montreal, being the hometown of the world famous Cirque du Soleil, knows this only too well. Of course, it is possible to experience the magic without sending in the clowns. Creating art with the human body is an endeavour that has been pursued by many, including synchronized swimmers.

The aesthetic of the sport has been criticized, but it is important to realize that synchronized swimming extends beyond the plastic smiles. Music and water are a powerful combination and can be used effectively to create a variety of effects - envision crucifix bodies floating across the water to medieval

death chants.

Their medium is the water and, like most artists, synchronized swimmers have a profound fascination with line, form, texture, balance, and colour. Sometimes they seem surrealist, minimalist or expressionist. But at all times, they demonstrate a desire to push their bodies to their limit, always hoping to incite a reaction.

The McGill synchro team is the university's oldest women's team. Though synchronized swimming is dominated by women at McGill, three talented men will be joining the 18 women on the McGill synchro team in their 45th annual watershow this Sunday, 16h-17h at Currie pool. Tickets are \$3. All proceeds go to the McGill synchro team.



Fighting the immigration backlash

cal care, education, and other state services. The proposition also applies to children of illegal immigrants born in

3000 march against proposition 187

To the strains of "We Shall Overcome" and chants of "Deport [California Governor] Pete Wilson" over 3 000 people marched through San Francisco's Mission District to build resistance to Proposition 187.

The proposition, passed last November, aims to reduce the number of illegal immigrants living in California and their children by denying them access to medi

California. In addition, school teachers, doctors and others who provide services have the right to deny access to services to those who are *suspected* of being illegal immigrants and are encouraged to report them.

Proposition 187 is currently suspended while being appealed through the courts. But rally speakers noted the measure has already had a negative effect on California's immigrant communities, where fear of being targeted keeps many children from school or from seeking medical services. The speakers emphasized the need to work now to assure the defeat of 187 rather than wait for the court decision.

The march began at a public school and ended with a rally at the area's largest public hospital, San Francisco General, to highlight the fact that education and health care will be denied to undocumented immigrants if 187 becomes law.

Standing on the hospital steps, Josie Mooney, president of the San Francisco Labor Council, said, "The 5 000 workers inside this building, who are represented by San Francisco trade unions, have

vowed that Prop. 187 will not be implemented in this hospital."

Others referred to a similar stance taken by teachers, many of whom have signed a pledge to refuse to cooperate with Immigration and Naturalization Service efforts to locate "illegal" immigrants.

Tracy Salkowitz of the American Jewish Congress and the Interfaith Coalition said, "This is not just a Latino issue. It is not an issue for just a few groups. It is an American issue."

She added, "In a country of immigrants we are all brothers and sisters."

Salkowitz later said that the most dangerous aspect of 187 is that "anyone suspected of being 'illegal' could be reported, could be detained by the police."

The criterion for suspicion would "of course ... be skin color, different-sounding last name or foreign accent," Salkowitz said. She emphasized that the anti-187 fight is a civil rights battle. "Everyone who supports the right of people not to be targeted like that must actively join in."

Source: P. News Service

Entre Pueblos

a focus on Latin America

March 19 10 am-5 pm

(ENGLISH)

10AM: Canada & Latin America
Solidarity Projects in El Salvador
phone link with NOAM CHOMSKY
"Who The Hell is Zapata?"

11AM: Mexico Divided: Small Rural Land Holdings & Agroexport
Day of the Dead (McGill Assoc. Prof. of Anthropology Kristin Norget)
Phone Link-up with San Cristobal de Las Casas, Chiapas
Liberation Theology: The Preferential Option of the Poor
Guatemala Land of Eternal Spring/ Land of Eternal Tyranny

12PM: Songs for Justice: Protest Music in Latin America
Nicaragua
ASOCOCOE: First Regional Platform of Campesinos in Central America
Gay & Lesbian Rights in Latin America
In Memory of Oscar Romero

1PM: Rural Cooperatives in Costa Rica
(McGill Assoc. Prof. Deborah Sick)
US military School of Americas
Just Cause: The Price For Control of the Panama Canal
PANEL DISCUSSION ON ACTIVISM

2PM: World Bank / IMF: the colonization continues
Phone link with NOAM CHOMSKY
Columbian Regions as Reflected by its Music
Camilo Torres
Indigenous Education in Colombia

3PM: Smoke and Mirrors: Coca & Canada
Biodiversity & Intellectual Property Rights (Prof. Julio Tresserra of Concordia University)
Tribute to Mercedes Sosa

(FRANÇAIS)
La petite histoire de l'Amérique Latine
La guerre économique contre Cuba
Chili

4PM: De economía mundial a memoria mundial: Literatura reciente de Latino America
Conversación en directo con Daniel Salinas de Radio Farabundo Martí, El Salvador
El conflicto entre Perú y Ecuador
Discusión en grupo sobre los cambios en la izquierda Latino Americana

CHUT 90.3 fm



REBEL RISING MANNI REBEL DESI RECORDS

This is a catalogue of all the Punjabi rap that is coming out of Toronto. Some of the songs are great and some aren't. Unfortunately, most aren't. The ones with the good beats have bad tunes. The ones with good tunes have bad beats. To make it worse, Punjabi Gangster is on this album and he once again shouts out a dedication to "all the bitches and hos who left me." Is it any wonder they left him?

Michelle Goonithalayakam

CULTURE IN THE MIX RAGGA-BLASTERS MACHURAL

To be honest, I would have to say this is the most unremarkable Bhangramuffin album I have ever listened to. The themes are so overdone and most of them follow the standard storyline of "I saw that pretty fair girl and she dissed me etc. etc." The rhythm is so standard, all the songs blend into one. If you see this album, put your money back in your pocket and keep on walking.

Michelle Goonithalayakam

ES MUNDIAL EL GENERAL RCA

Ragga is not just limited to the English-speaking Caribbean People of Haiti. In fact, many people in Dominican Republic and Puerto Rico all not only listen to ragga but make their own. El General is the latest ragga star to emerge from Puerto Rico and I mean star - he has sold over one hundred thousand albums in Latin America alone.

With his third album, *Es Mundial*, he takes on all the Latin American concerns of the day:

poverty, war, love, and soccer. His beats are fast and his rhymes are faster. The hip-hop remix of "Amor de Pobre" and the regular version of "Poema I" are the best songs on the album. "Poema I" speaks volumes with very few words, as does "Amor de Pobre," a phrase taken from a speech by 19th century Puerto Rican socialist, Raul Hernandez. "Latinos a Ganar" is about Latin American soccer teams and enough is said in its title.

Miguel Alvarez

PEACE-SONG D.D. JACKSON JUSTIN-TIME

With D.D. Jackson, as with any talented Canadian jazz pianist, a compari-

son with Oscar Peterson is inevitably invoked. The difference in this case is that the comparison is fair. His newest album, *Peace-Song*, is done in collaboration with saxophonist David Murray.



Together they are amazing; listening to it, you can tell that they both put a lot of themselves into it. D.D. was trained in jazz and classical music in New York City and you can hear that feel on it, especially on the title track. You can also hear Latin and blues rhythms, this is both a unique album as well as one that will satisfy old-school jazz fans. In particular, "Peace-Song" and "For Monk-Sake" are the songs that are really worth listening to.

Michelle Goonithalayakam

THE SINKING OF THE TITANIC GAVIN BRYARS POLYGRAM

Rarely in the world of today's music do instrumental albums make it big, but *The Sinking of the Titanic*, by Gavin Bryars, deserves to do just that. It is a slow and sober creation with peaceful sounds that emulate a sudden and graven shipwreck. Consisting mostly of stringed instruments, the music is soothing and relaxing, reminiscent of great classical music.

Having originally conceived the work in 1969, Bryars slowly developed and improved the piece until its release in 1994. According to Bryars, the inspiration for the piece came from reports that the string sextet on the Titanic was heard to be playing a hymn even as the ship sank to its watery grave. Tragedy, hymnal sobriety, and water are all central themes in the various movements of his music. The Sinking of the Titanic is excellent, and well worth the investment. For all music lovers, it will provide endless hours of relaxation and meditation.

Matt Paterson

FUNKY LITTLE DEMONS THE WOLFGANG PRESS POLYGRAM

This album, the fifth released by The Wolfgang Press, is an eclectic mix of slow, tragic, and upbeat sounds. Their music, which has been around for over a decade, has developed into a mature and mellow sound, at times similar to the work of Leonard Cohen. "Going South," the first track on the album, is easily the best, accentuated by excellent slide guitar. It takes the listener on a slow, smooth ride across "funk-infested waters."

As Mark Allen, one of the band's founding members, points out, "I don't know if we're a funk band, but I think we do funky things," and this album has plenty of that on tracks like "Derek The Confessor," "Executioner," and "Fallen Not Broken." *Funky Little Demons* is a good buy for all who appreciate good funk/pop.

Matt Paterson

SECOND COMING THE STONE ROSES

The Stone Roses second album "Second Coming" is a hackneyed CD consisting of twelve boring songs that reflect little creativity, ingenuity or depth. This may sound a harsh criticism, but we've heard the electronic manipulations, lyrics and melodies before. This second effort by this Manchester band will remain shelved in my house anyway. The nicest

thing I can say for it that, as background music, it could keep your feet tapping, or sell Mazdas.

Kate Meier

SO VERY HAPPY SAL'S BIRDLAND CARGO

A new Canadian band has appeared on the scene, only this band is not that fresh out of the womb. Forming from the ashes of '80s Ottawa pop group One To One, the members of Sal's Birdland have left their old image behind. *So Very Happy* was written and recorded in about a month and a half, and the quick completion gives the album a feeling of freshness. While the songs may still be somewhat upbeat, just like the old days, the keyboards are gone and lead-singer Sal delivers her songs true to the heart, sounding like Courtney Love on valium.

"It's a total reflection of me," she explains. "I sang about things that were on my mind, mainly exploring problems, hang-ups, my state of mind, and what's happened in our career and in my own relationships."

The first single, "Should Have Been a

Man," describes Sal's sense of unfulfilment with a relationship. The best song on this album though is "So Fucking Happy", a song which would easily play the airwaves were it not for the title and chorus. Sal's Birdland sound like a less aggressive Hole and if this is your cup of tea, go out and give them a listen.

Blaine Wasylkiw

THE WHITEY ALBUM CICCONE YOUTH GEFFEM

Hot on the heels of a new solo release from ex-Minutemen bassist Mike Watt, comes the eagerly anticipated reissue of Ciccone Youth's 1988 *Whitey Album*. Recorded following the death of Watt's friend and co-Minuteman, D. Boon, the album quickly became a staple of underground radio. The album is notable for the collaboration between Watt and Sonic Youth's Kim Gordon and Thurston Moore, as well as a guest appearance by J. Mascis of Dinosaur Jr. It is also remarkable in that it is a testament to the pain and chaos that Watt went through following Boon's death. As Watt himself says, "meanwhile, from what people tell me, *The Whitey Album* was recorded. I can tell you [nothing] about what went down."

Musically, this album falls into the genre that encompassed much of the American underground music scene during the 1980s. The post-punk influence of bands like Black Flag and the Minuteman (not surprisingly) is evident, while the work is also reminiscent of early Sonic Youth. Vocally, the sound is less than stellar, but then that's not what's important here. Overall, this is an album to feel like shit to. This album is certainly a valuable addition to anyone's collection of 80s punk, especially now that it is available with all the refinements that CD can offer.

DJ Ugh

HIGHER LEARNING - SOUNDTRACK EPIC SOUNDTRAX

The soundtrack for John Singleton's latest movie "Higher Learning" is equally as powerful as the movie. It brings together music from all genres - rap, alternative, r&b, pop - to create an album that just plain sounds great. The artists on this album include Tori Amos, Ice Cube, Liz Phair, Rage Against the Machine, and Me'Shell NdegeOcello. All of the songs are amazing, but my faves are "Higher" by Ice Cube (which puts into lyrics the plot of the movie), Tori Amos' version of "Losing My Religion," and "Eye," a great pop song by a band I'd never heard of before, Eve's Plum. There are even two "Reservoirs" excerpts on the album, both key lines in the movie. This album kicks ass. It's been awhile since a soundtrack came out that was good as an album, rather than having only a few cool songs, but this album is definitely of the former. You get into the album immediately as each song progresses to the next and the last song always seems to come just too quickly before it's time to press "repeat."

Blaine Wasylkiw

CAN ART EXIST IN THE MIDST OF A WAR?

This question is explored in a film by:
BOSNIAN DIRECTOR DANIS TANOVIC

The film presentation of:
"PORTRAIT OF AN ARTIST IN A WAR"
MARCH 17th 1995 at 8:00 PM

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Council on East Asian Studies
Yale University

Faith and Politics in China: Reflections on the Taiping Heavenly Kingdom (1850-1864)

Thursday, March 16, 1995, 5:30 p.m.
Stephen Leacock Building, Room 26

Informal Lectures:

"Where Should Chinese History Go?" Lecture presented to the Department of History, Thursday, March 16, 1995. 10:00 a.m., Arts Building, Room 270.

Book signing session, McGill University Bookstore, 3420 McTavish St., Wednesday, March 15, 1995, 2:30-3:30 p.m.

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SALAD BOWL OR MELTING POT?

South Asians look critically at prospect of Québec sovereignty

by herveen saladeva

A growing minority group in Québec is the South Asian community. Approximately 50 000 Québeckers originate from the Indian subcontinent. They speak varying languages, practice different religions, and politically affiliate themselves with different organizations.

For the most part, members of this community share some major concerns about Québec sovereignty, including economic stability, cultural protection and immigrants' rights.

Trepidation about an increased debt burden, the transfer of Canadian agreements, as well as lost jobs echo throughout the community. Because of this, many people who were planning to bring family from the Indian sub-continent are now reconsidering.

Bhaskar Patel, a member of the Gujurati Samaj, a South Asian cultural association, notes, "people coming to Canada or those who want their families to join them might be afraid that they won't have the same windows of opportunity once Québec becomes independent. We will definitely go through a period of economic instability and hardship."

Nonetheless, Patel says he is confident that these hardships will be rectified in a few generations.

Shand Mehta is the producer of *Images de l'Inde*, a local television program. He says he is worried about sovereignty from not only an economic standpoint, but also a cultural one.

Mehta observes that the PQ leaders "are not making bones

about it. They're telling us bluntly they believe in a melting pot of culture. It's scary because when immigrants come here, we're trying to enter the mainstream and at the same time we try to keep some connections to our culture, our roots. But according to the Québec culture minister, we can't keep anything."

Mehta has been in Montreal for 25 years. Although he claims to understand the point of view of the Québec nationalists, he does not recognize Québec as a 'nation'. Despite his misgivings regarding Québec culture, Mehta says he believes that everyone should learn to speak French.

Patel contends that sovereignty is not a threat to the culture of the South Asian community.

"If anything, an independent Québec will go out of its way to maintain an image that this is the perfect place for minorities to maintain their identity, because that is what they are trying to do. If Québeckers insist that they know the value of culture, then they will allow other cultures to maintain their roots as well."

The National Indo-Canadian Council (NICC) claims to speak for all persons of South Asian origin. In a recent brief, the Montréal chapter backed up Mehta's fears regarding cultural security, observing, "If Quebec were indeed to decide on separation then we think that enshrining multiculturalism is even more important than it is in Canada."

Former Québec Premier René Lévesque once commented, "Multiculturalism, really, is folklore."

In contrast, Mehta invoked the words of Mahatma Gandhi, who said, "I do not want my house to be walled in on all sides... I want the cultures of all lands to be blown about my house as freely as possible, but I refuse to be blown off my feet by any."

The NICC also has concerns about the protection of rights and the citizenship status of landed immigrants in a sovereign Québec.

"The citizenship issue," states the brief, "is a quite touchy one for many of us who found ourselves stateless due to the racist rulings by governments of Uganda and England." Many South Asians came to Canada via these two countries.

The brief stresses that, in the event of separation, the rights of landed immigrants must be safeguarded.

According to Patel, "For most of us, once we are out of India, it doesn't make a difference if we are in a country called Québec or a country called Canada, as long as individual rights are respected."

Montréal, which historically has been the entry point to Canada for many immigrants, is being passed over for Vancouver and Toronto. In the last 15 to 20 years, some members of the community have migrated out of the province. For others, who have established strong ties to their communities and the city, this may not be so viable an option.

Part of a continuing series on minority communities and Québec sovereignty. See also pages 5 and 7.

events

TODAY, MARCH 16

•Department of Epidemiology and Biostatistics presents a seminar on "Regression with current-status data."

12h30 Purvis Hall, 1020 Pine W. R. 25.

•Montréal Women's Tefillah Group

Purim celebration including Megillah reading. Come in costume. 12h, 4894 St Kevin, near Côte Ste Catherine Metro.

•The McGill Women's Union is sponsoring a multimedia presentation of author, conservationist, adventurer Jan Reynolds. 20h Leacock 26. Info and tickets: 341-3691

•McGill South Africa Committee presents Dan O'Meara on "South Africa: One year later". 19h30 Leacock 232.

•QPIRG's Innu support group meets every Thursday at 16h. Currently look-

ing for help for benefit concert in April, awareness project re: SM-3 and low level test flights over Nitassinan.

•Maxwell Cummings Lectures

presents Dr Jonathan Spence on "Faith and politics in China: Reflections on the Taiping Heavenly Kingdom (1850-1864)". 17h30 Leacock 26. Informal lecture "Where should Chinese history go?" 10h Arts 270.

TOMORROW, MARCH 17

•Subodh Bikash Chakma, member of the Presidium committee of CHT Hill Peoples Council, will speak about "Problems of the indigenous people of Chittagong Hill Tracts, Bangladesh". 18h, Centre Strathearn, 3680 Jeanne-Mance, 4th Floor. Info: 982-6606

•McGill Christian Fellowship presents a talk on "Christianity and Feminism". All welcome. Info: Jean 288-9741

•Screening: "Portrait of an artist in a

war" by Bosnian director Danis Tanovic. 20h Leacock 132. Info: 939-1812

•Students of Sri Chinmoy present a free bilingual program of his meditative music and poetry. 19h30 McGill University Dept of Education, 3700 McTavish Rm 129, free. Info: 845-1837

SUNDAY, MARCH 19

•The Jewish Women's Project presents a Purim program. Norma Joseph, professor of Religious Studies at Concordia, will speak on the Megillah. Refreshments will be served. All welcome. 17h, Hillel House, 3569 Stanley.

MONDAY, MARCH 20

•"East Timor: The struggle for self-determination" with Isabel Galhos, Timorese activist in exile. 20h30 1455 de Maisonneuve W. Rm H-507. Info: 848-7443

•The McGill Investment Society elections. 17h - 18h, Bronfman Building, rm 104. Free pizza and beer. All welcome.

TUESDAY, MARCH 21

•The Canada Council and FEWO (Federation of English-language Writers of Quebec) present a public reading of "Sanctuary of the Earth Goddess" and "The Ultimate Garden". 12h, Simone de Beauvoir Institute 2170 Bishop.

EVENTS CONT'D
ON PAGE 14

After the Cold War

Gwynne Dyer speaks at McGill Pugwash

by Raizel Robin

After years of pessimistic prophesying, Gwynne Dyer has changed his tune somewhat. The renowned Canadian historian, speaker, writer and host of the CBC documentary series *War* was the keynote lecturer at the McGill Student Pugwash last weekend.

Dyer's characteristic messages warning of large-scale nuclear destruction have been replaced by a cautious optimism. His message from *War*, that the human race has the power to destroy itself, has been modified to "we're not going to destroy the planet, probably not even ourselves, even though we've been at it for some time."

Dyer supports the recent theory that the worst of the 'population bomb' is over and that global population is now on the downswing. The numbers game, a theory of migration and population explosion, he says is used "to motivate and terrify."

He also pointed out that the current tide of blame citing immigration as a cause of rapid and uncontrolled population problems is "thinly disguised racism," arguing that "population does not translate into a prob-

lem of migration unless you let it."

The threat of Western style consumption

Now that the threat of the Cold War is behind us, Dyer argues that today's global problems are primarily related to consumption - the consumption

ofern markets and consumption habits, the younger generations in these countries increasingly want that lifestyle. Dyer pointed to the absurdity of American commercial television infiltrating even the most seemingly remote areas of the world, adding sarcastically that "*The Bold and the Beautiful* has conquered the world."

of nuclear war, he said, as well as a wave of democratization which has resulted in 75 per cent of the world living in democracy. Not surprisingly, some audience members voiced their discomfort with this generalization.

"But what kinds of democracies are these people living in?" questioned one audience member, who pointed out that, in

approach to the discussion. He spoke in the general terms of trends, percentages and numbers of casualties. To him, the numbers confirmed his view on what was going on in the world. For example, he spoke of Chechnya as a small war because so far "there are only 2 000 dead." Dyer neatly packaged war-torn areas into two belts — one in southeastern Europe and the other in central Africa.

The small-scale wars in these areas do remain relatively local in their effects and do not compare with the global implications of a nuclear war between superpowers. Does this, however, make them any less relevant? Can the magnitude of war be measured in terms of its casualties only?

By virtually neglecting the wars in these areas and inadvertently dwarfing them beside the nuclear threat of the Cold War, Dyer failed to properly address today's global problems. Disappointingly, he did not offer much new insight. With the end of Cold War — his specialty for more than ten years — Dyer has relaxed into providing a comfortable analysis which soothes rather than motivates.

Dyer argues that today's global problems are primarily related to consumption.

of automobiles, food, fuel, energy, natural resources and land use. He noted that as the children born during the last couple of decades mature — the largest global "baby boom" thus far — their consumption needs and desires will put an enormous strain on the earth's resources.

Furthermore, as countries are increasingly exposed to West-

Dyer predicted that, if current trends continue, in 15 years time about 60 per cent of less developed countries could be delivered into a Western lifestyle, for which "the environmental implications are awesome."

Dyer, however, said he sees "a little crack of hope" in the events of the past ten years. There is no threat of the return

Russia, many people say they would be happier with the old communist regime because at least then they would have food to eat. Dyer answered that "if you really push them against the wall, [the Russians] say they are happier overall in the new system."

The numbers game

This, overall, was Mr. Dyer's

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21 years of female perspectives

NFB funding cuts threaten Studio D

by martin horak

The cuts in this year's federal budget have not spared the National Film Board of Canada. This year the NFB's grant from Ottawa has been reduced by 5%. According to Dr. Will Straw of McGill's Center for Research on Canadian Cultural Industries and Institutions, "the cuts will continue in the coming years - there's no question about it".

The prospect of a shrinking budget means a likely scaling back of some programs and activities for the NFB's individual studios, including the Montreal-based women's filmmaking unit Studio D.

"Some of the best films the National Film Board has produced in recent years have come out of Studio D," Straw says. The studio was founded in 1974 within the NFB's English-language program, with a mandate to "support women of diverse backgrounds and regions of Canada who wish to speak on film in their own voices." A central objective of Studio D has been to not only address issues which involve women, but to give women a means to address these issues on their own terms.

Women's issues'

"I find the phrase 'women's issues' problematic," says the studio's executive producer, Ginny Stikeman. "We try to focus on allowing women to voice their perspectives on any issue which they feel is of relevance to them".

In its effort to give voice to the diversity of Canada's women, the studio has expanded its scope over the years. In 1980, it founded the Federal Women's Film Program to produce profiles of Canadian women. Since 1986, it has cooperated with the NFB's French-language Regards des Femmes program and, since 1990, New Initiatives in Film has given support to Canadian woman filmmakers of colour or

from First Nations.

During its twenty-one years, Studio D has produced or co-produced some 100 films on topics ranging from abortion and mothering to First Nations art and environmental issues. Its documentaries have won two Oscars and numerous other international film festival awards, building Canada's filmmaking reputation both abroad and with domestic audiences.

Ahead of the times

"We are an activist studio," Stikeman says. "It's our job to try to be ahead of the times." Stikeman states that the studio has often been in the vanguard of social and political debates in Canada. "In 1974, the *Working Mothers* series was already examining the barriers to education, equal pay, and daycare for women. In 1986, when few shelters and services existed, the *Next Step* series focused on the critical need for resources for battered women," she notes.

A sample of recent films underscores the diversity of Studio D's productions. 1992's widely-acclaimed *Forbidden Love* examined the lives of Canadian lesbian women in the 1950's and 1960's. The recently released production *Keepers of the Fire* describes the involvement of women in the struggle of Canada's First Nations for dignity and autonomy. One of this season's forthcoming releases is entitled *Beyond Borders: Arab Women's Voices*. Stikeman emphasizes that Studio D focuses on involving women not just in the directing and production of its films, but in all stages of the filmmaking process, from camera work to marketing.

"Studio D's potential audience is everyone," Stikeman says. However, Straw notes that the Studio's films are "an incredible heritage that's very hard to see... the NFB is very good at marketing itself internationally, but many of its films

reach only a very limited audience in Canada."

NFB TV?

Cuts in the National Film Board's budget, Stikeman says, are likely to have the greatest immediate negative effect on the "social process" activities, which allow Studio D's films to reach wider audiences. These activities include the sponsoring of film festivals and public screenings, as well as the proposed Studio D multicultural delegation to this September's U.N. Conference on Women and

Development in Beijing.

Straw proposes a strategy that the NFB, as a whole, might pursue to both give its films a wider audience and generate the revenue needed in the context of the risks and continue voicing perspectives not visible in the mainstream media. We must continue to make radical films."

Even if a cable channel for NFB films were to materialize, Straw says, production units such as Studio D "would still need some government help. But they certainly deserve that."

EVENTS CONT'D FROM PAGE 12

McGILL Undergraduate Students of Canadian Studies

Wednesday, March 22

All interested in quality jobs are invited to a meeting to explore the development of modern day cooperatives at the **Unitarian Church of Montréal** 3415 rue Simpson, 19h30, Channing Hall. Ideas welcome.

Ciné Gael/Ciné Zéro present "Irish Film Festival", Cultural Studies Screening Room, 3175 Peel. Info: Ryan 848-9929

ONGOING

Peer Education is recruiting volunteers for the 1995-96 school year. It is dedicated to increasing student health awareness and health-related self-empowerment. If interested, write a brief letter to Health Services describing why you are interested and related experience, by March 21

Unitarian Church of Montréal presents the Welcoming Congregation Worship Series, March 19 to May 14. Participants will consider topics such as feelings and current knowledge about homosexuality and bisexuality, the origins of our beliefs about sexual orientation, and individual and congregational strategies to become more welcoming to gay, lesbian and bisexual people and their families. Info: 935-1522.

Contactivity Centre for Seniors looking for volunteers with access to a car to accompany senior to medical appointments. A minimum commitment of six months is preferred. Info: Joanne or Tariq 932-2326.

Comedy on the Edge

by Janie McDougall

Improv comedians will take the stage at Club Soda next week for the fourth annual Just For Laughs Improv Tournament. The competition will feature teams from as far away as New Zealand, as well as Montréal favourites *On The Spot* and *TheatreSports*.

According to Brent Scheiss, the Tournament's co-producer, "it is a competition, but the individual matchups are not competitions; it's all based on scoring. It's kind of like figure skating, but a lot funnier." The scenes are scored by a panel of judges from the Montréal theatre and improv communities, as well as media representatives.

The event will be hosted by local comic David Acer and will feature master improviser Jason Beck on keyboards. The five shows will also feature the 1992 and 1993 Tournament champs, *New York ComedySportz* and *Vancouver TreatSports*, respectively.

Since scenes are based entirely on audience suggestions, anything can happen with improv comedy. "It's a lot of fun because it involves the audience," says Scheiss. As always, heckling is required.

The Fourth Annual Improv Tournament at Club Soda, 5240 Parc. March 22 to 25, 20h. Semifinals and finals, March 25, 11h15. Tickets: \$10 (students). Info: 270-7848.

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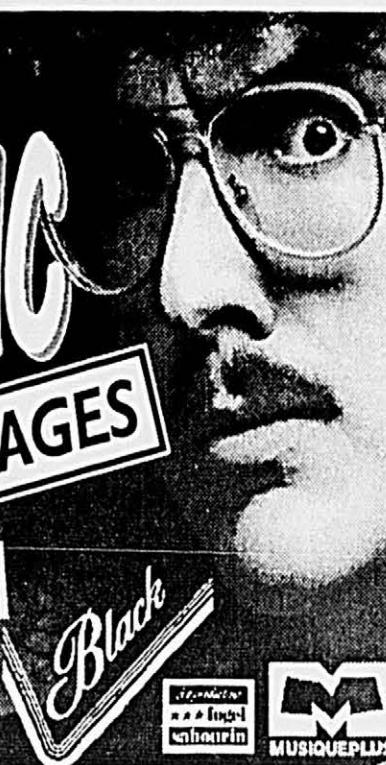
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Quebec PIRG Refund Period. March 6-24. Students wishing to relinquish membership in QPIRG may come to 3647 University Street, 1:00pm-5:00pm and apply for a \$3 refund. This is the portion of the student activity fee which would otherwise fund student research, education and action in the public interest.

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The next **General Assembly** will be held on **Thursday, March 23, at 6:00pm at Thomson House**. Free food and refreshments will be provided. The purpose of the meeting is to hold elections for the coordinating committee, approve next year's budget and update the membership on this year's activities.

GENERAL ASSEMBLY AGENDA

1. Call to Order
2. Adoption of Agenda
3. Introduction to AGSEM
4. Elections to the Coordinating Committee
 - Coordinators (2)
 - Treasurer
 - Secretaries (2)
 - Bargaining Committee (4)
 - Information Organizers (2)
 - Organizer of Equity Issues
 - Organizer of Grievance Issues
 - Organizer of Health and Safety Issues
5. Reports From Coordinating Committee
6. Budget
7. Other Business
8. Adjournment

WE'VE MOVED!

OFFICE: Suite 2401, Rm 12 & 13

2020 University

HOURS: MWF 12-2pm

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